PELPUP NEWS

WINTER EDITION 1977 Number 34

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

December, 1977

Dear Pelpups,

A happy Christmas to one and all, both far and wide and may the New Year bring peace and happiness to everyone and a little more sense to those so bent on making our lives a burden.

Have you noticed how often Puppets are used to describe those who are under the influence of other people such as Governments, unions or such-like. There is a German word for such a person – Hampelmann, "one who is easily lead". How strange that there is such a direct connection with my name and puppets!

May I wish on behalf of all members a very happy 50th Birthday to Mickey Mouse who you will find on the front cover enjoying himself with Minnie, Goofy and Donald Duck. If you are going to the Disney Odeon theatre in St. Martin's Lane, London W1 during the Christmas holidays you will see this setting as part of four animated scenes in the foyer.

The two prizes in the playwriting competition go to N. Zumsteg for The Princess and the Pirate and Kim Markham for the Princess and the Minstrel. Four prizes in the photographic competition go to Ingrid Booth, USA, Bridget Hill, Chris Cusack, USA and Andrew Robinson.

The puppet name and country competition was won by Anna Cripps, Chesham. The answer was 6, 5, 7, 1, 8, 2, 3, 11, 12, 4, 10, 9. I think many of you found it difficult, well just two characters beat most people. As I have had so many cartoons, I have chosen 8 making two pages: Vicki Strickland, Sean Manton, Therese Booth, Nicholas Morgan, Nagina Malik, Tony Adams, USA, Joey Miller, USA and Janice Sawka, Canada.

Oh dear, I don't think I shall have any stock left after you have all written in. Please don't forget to put a second choice as well as first, and remember, no Vents, Emu, Dolly Bird, Muppets, King, Queen, Snake Charmer, Mother Dragon or Elephant. If you want a catalogue to choose from, please send a SAE, ordinary size will do because I just stick it on the catalogue envelope. Overseas members please remember your stamps are no good for me to use. I would rather have some used commemorative stamps for the Christchurch collection. These are always welcome from anyone who cares to send them.

I am sorry I am still using the coloured catalogue we have had for two years. I hope to add an additional coloured leaflet with the new characters next spring when they are available.

You will I am sure be pleased to see Animal and Rolf in this magazine but they will not be in the shops until early next year. Kermit and Miss Piggy will follow.

Competitions for next summer magazine will be of course the usual play-writing and photographic. Also we will continue with cartoon drawings. Please remember they must be in black ink or biro, or they will not reproduce, and don't just tell a joke between two puppets. It must have a strong puppet connection.

Now for a new competition, it is to design a 'T' Shirt for Pelham Puppets. You can send in two or three designs, make them big and bold and colour with chalks or paint.

I am sorry we can no longer send Disney puppets to America, as they are now being made there. I would be interested to hear from anyone who has seen them in the shops.

I remember a Pelpup in Canada being very worried because he had received twenty-eight replies to his pen-friend request, "how was he going to cope?" he asked. I said either answer them all or distribute them amongst your friends, telling them to explain the situation—do not just not answer them. I would be interested to hear from anyone who has made successful contacts in this way.

When writing your plays please remember we have to read them, so please write clearly and do put your name at the top of the play.

A good play should not have too many characters in it. Avoid long sentences which are difficult to memorise and put plenty of action into it.

Avoid too many different scene changes, nothing spoils a good show more than long intervals. This is sometimes due to insufficient help, it can also be caused by too much help!

It all boils down to rehearsal—not only for the acts but for the scene changes too. If you have a suitable puppet and space puppeteer an interval act is the answer. It gives your audience an almost continuous performance. A vent puppet can fulfil this role very well.

Good luck, Puppet love,

PELPOP.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR **25p** **for 1 year's subscription**	NAME .....
	ADDRESS .....
	.....
Date	.....

I hope you like my idea for a puppet on a skateboard, but I realize not many of you have these large 2ft (60 cms) puppets. However it gives you the idea, so I don't see why you couldn't make one about 6″ (15 cms) long for a standard puppet, using meccano rubber wheels and brackets. You could go further and rig your puppet out with kneepads, elbow pads, and a helmet made from half a plastic ball of appropriate size, cutting squares out to give grid effect.

For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

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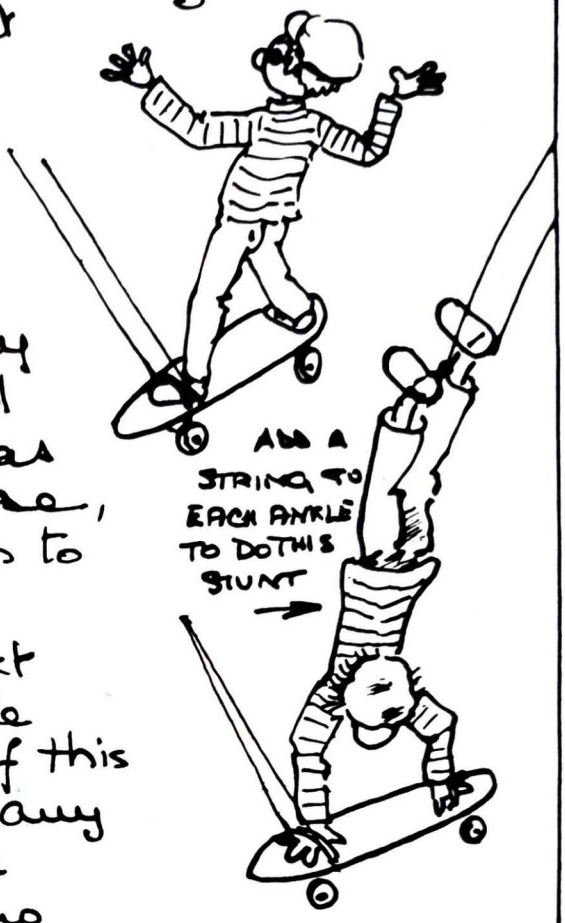
PUPPET ON A SKATEBOARD

Well. here is a topical idea! Everyone else seems to be dashing about on skate boards, so why not let a puppet have a go. You really need a large puppet to get the weight & swing for a realistic movement.

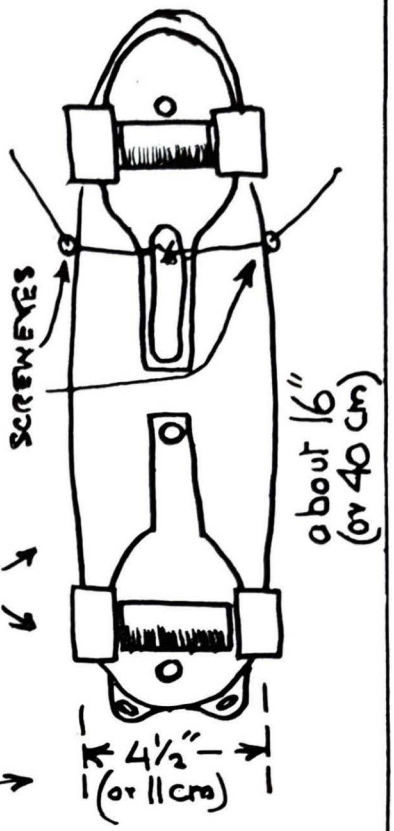
In the opposite picture you will see our No 2 Boy (Fred to me) ready for the road or should we say pavement — or better still one of those special areas provided for this purpose, if you are lucky enough to have one near you.



I will describe on the next page how to make a suitable board. The nice part of this idea is that you can slip any puppet of this size into the elastic straps - making no alterations to the strings. I think Emu would ride well on a skateboard!

You notice in one picture, Fred's back foot is on the ground i.e. not in the back strap. I found this gave him extra movement in that he can appear to push himself along, then swing that foot back onto the board. It is a very simple movement all you do is to lift the control, allow the foot to swing forward, lower it, & the forward movement of the board will draw the foot back giving him a forward looking push.

How to make a Puppet Skateboard



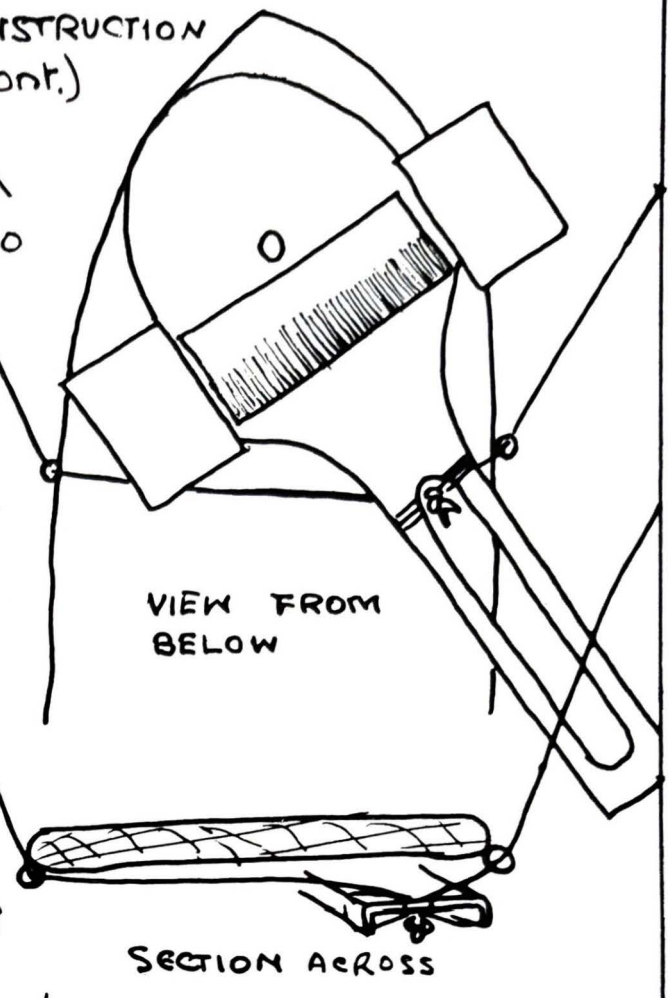
First of all you need a pair of old roller skates. Most of them are adjustable, so unscrew the bolt & separate them into front & back wheels. If it is possible not to drill holes through the metal plates by using existing holes or slots, so much the better. The pair I used required another hole, as near as possible to the axle, as the existing one was too far forward. I had also to drill two holes in the back plate as shown.

Select a nice piece of wood for the platform, about ½" or 1cm thick or a piece of 5 ply. Cut out board, roughly of the dimensions shown, round edges & sand paper all over. Paint a nice bright colour, and design an attractive motif on the side & top. If you were wise you would write "FOR PUPPETS ONLY" on it!

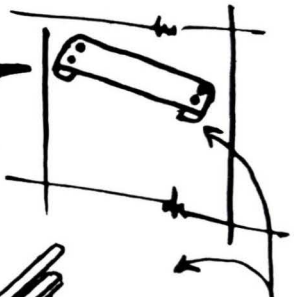
Now for fixing the wheels. The back plate is easy just a screw at the front & one at the back. Make sure the heel strap plates are snugly fitting the back of the board. The front carriage must be able to swivel, so they are held by one screw, but make sure you insert a large fibre or steel washer so they swivel freely without the extended piece rubbing on the wood. You may have to bend this extended piece away from the wood to free it, but if it can be avoided it would be better, because you may want your roller skates again for their original purpose.

SKATEBOARD CONSTRUCTION (cont.)

Now you can attach the two strings that control the swivelling. Tie two long strings to the under-carriage - about 4 ft (120 cms) each. Put a screw-eye in either side of the platform immediately below the knob when this is swivelled either way. Pass strings through screweyes which are placed at an angle so the string does not rub on the wood. Now find a piece of 3/8" dowel 9" or 10" (25 cm) long - make hole at each end & attach string leave slack for now, so tie a bow at each end.

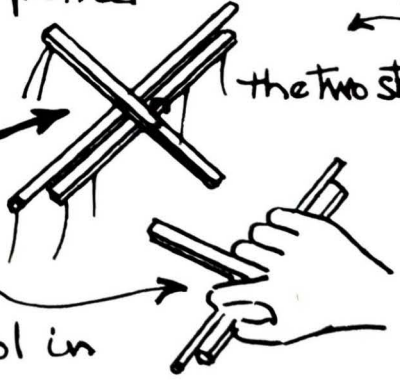


Now find some flat hat elastic about ½" wide Cut two lengths 5" (13 cms) long. Turn back each end & nail on near front & back, each sloping a little, in opposite directions. These should be slackish so the shoe of the puppet can be pulled in & out quite easily.



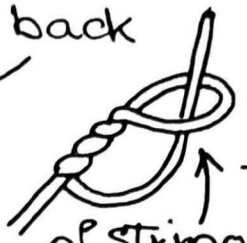
the two straps

TO WORK YOUR PUPPET slip his feet under & adjust the strings on the steering bar so that they are just taut when it is held in position by one hand. Now by rocking the control you can steer right or left, & swan the control in the direction you are going.



Knotty Problems

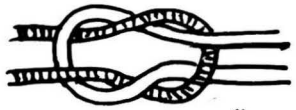
For making a good knot at the end of a piece of string — loop string back



& place finger in loop & twist round 3 or 4 times or more if necessary, pass end of string through loop & pull tight. This is a very quick method & I think it is better than tying one knot upon another which sometime turns out to be a string of single knots, if you are not careful!

Reef knots are most important when tying limbs together with string, they must not be "grannies" because they slip & do not look neat.

REEF

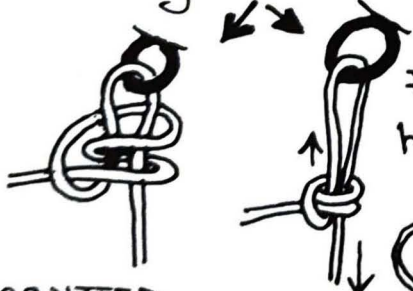


"GRANNIE"

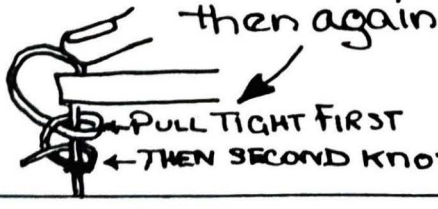
IT GOES LIKE THIS WHEN TIGHTENED

There is an old saying, "Right over left, left over right", but I find this confuses some people. I say go by "the looks of it". Each pair of strings lie together in the loops, & remain like that when pulled tight — not like the "grannie", see dia.

Here is a really good slip knot for tying strings to screweyes & sometimes limbs. It is for tying first end of string. For finish, take tension, hold with finger, Tie once then again.

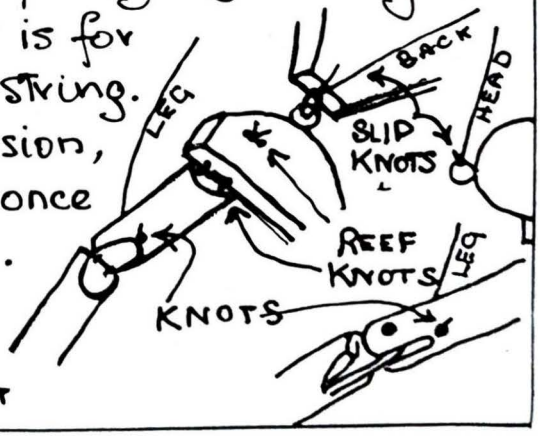


GUARANTEED "K-NOT TO SLIP"!



PULL TIGHT FIRST

THEN SECOND KNOT



LEG

BACK

HEAD

SLIP KNOTS

REEF KNOTS

LEG

KNOTS

THE MUPPETS ARE COMING!

"ROLF"

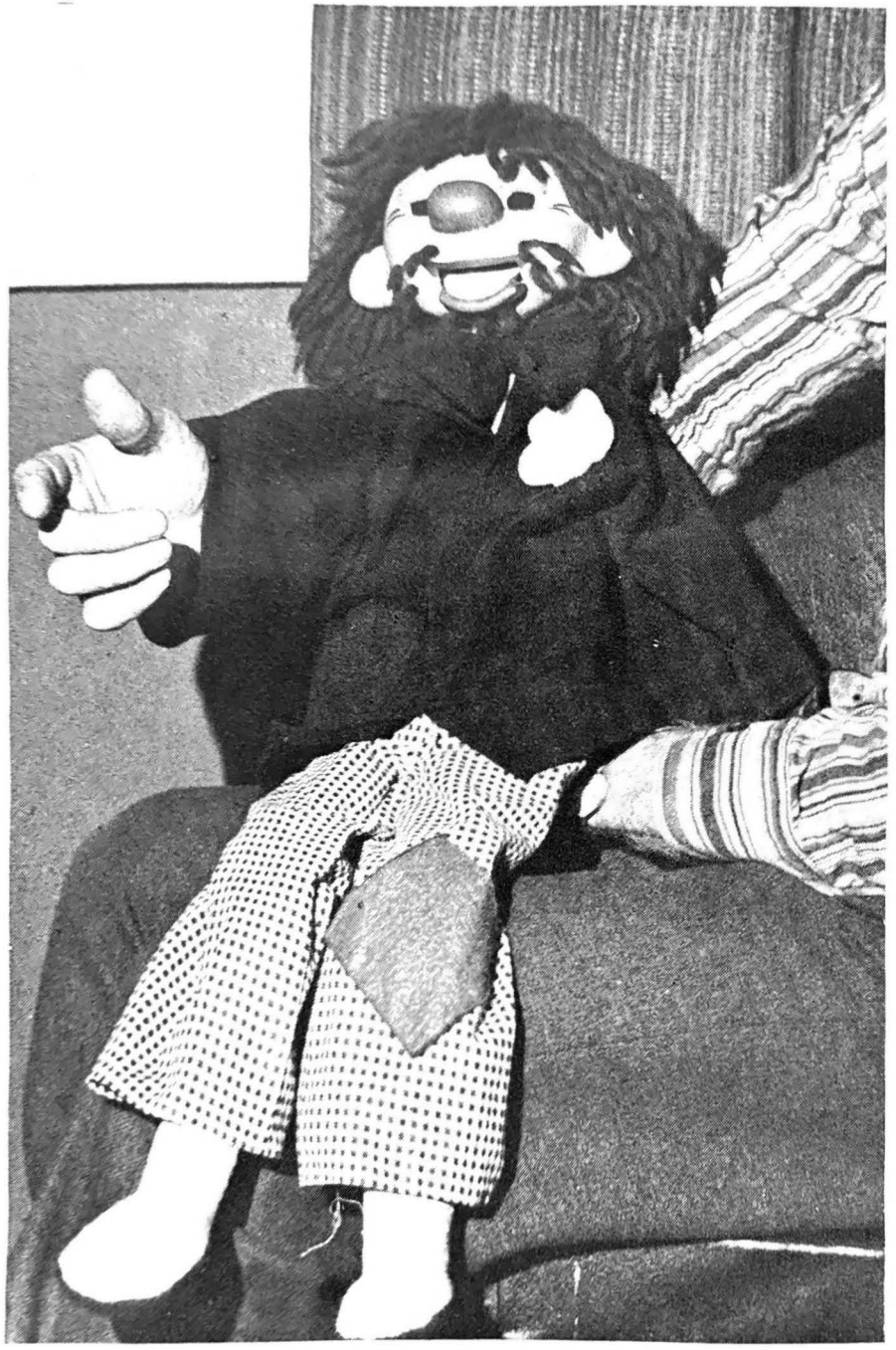
"ANIMAL"

MacBoozle with a new look

MacBoozle has always been a problem to our packers, his head is so big it bulges and will not go nicely in our display box. So we packed him into our solid four inch box (which has no window). On getting so many complaints from our customers with a request to put him back in a display box. So I came up with the idea of shrinking his head. Well that is not necessary; all we have to do is to change to the $2\frac{5}{8}''$ head that all other SM puppets use.

So here is his picture and I hope you agree he still looks like MacBoozle, and now he packs nicely in a display box.

Another change is the method of printing his stockings on his legs. They are silk screened onto sticky-back felt and then rolled onto each leg. The feet are heavier and he therefore works better.



VENT TRAMP

VENT MONKEY

Cartoon Competition

NAGINA MALIK

TONY ADAMS

JANICE SAWKA
497 TALBOT AVE;
WINNIPEG MANITOBA
CANADA

VICKY STRICKLAND

JOEY MILLER

THERESE BOOTH

NICHOLAS MORGAN

SEAN MANTON

ROD HULL'S
"EMU"

& DOLLY-BIRD

The Mouth

To move or Not to Move—that is the Question!

The first thing a puppeteer has to ask himself before planning a new puppet is whether it should have a moving mouth or not. So, I would like to discuss the merits of this feature. Not many traditional puppeteers used moving mouths – they modelled the head complete with hair and jaw and relied entirely on the movement of head and body to indicate the talking puppet. It was most important that the other puppets remained still while not talking. The speaking puppet would gesticulate a lot, swing to right and left if talking to a crowd, shake his head when saying "no" he will not do so and so. The vehemence of the argument is brought out by jerks and jolts of his body. He can stamp his foot to emphasise his determination; throw his arms outwards in despair; he can wave his arms while ranting and raging; he can "tub thump" and bang his fist. So much can be expressed through the movements of his arms and body, while all the time nodding and tilting or shaking his head. While all this is going on any movement of the mouth, if there was one, would hardly be noticed.

Moving mouths really are important for opera singers and to any puppet whose main role is clowning, laughing, or shouting, where great emphasis is placed on a jaw opening widely. The laughing Policeman is a good example where a large opening mouth would embellish his performance.

If you have one character in a play that stands out in this manner, in that he does a lot of shouting or laughing, it is quite in order to use one with a moving mouth, even though the other characters may not have them. In the same way our SS, SL and SM puppets play happily together on a stage. You would select the appropriate parts for them to play either to make use of the moving mouth or not.

So as to answer those who are bound to ask what do SS, SL and SM stand for, let me explain – SS are the standard wooden headed puppets using the $2\frac{1}{8}''$ coconut shy balls such as Dutch Boy and Girl. SL are those with moulded heads, such as Hansel and Gretel and the SM are those with moving mouths, such as MacBoozle.

If you do have moving mouth puppets do not overdo the movement when talking. Most speech demands varying amounts of opening of the mouth, some sounds barely open the mouth at all. Watch someone's mouth who is talking on television, it does not go up and down regularly. It moves in three directions, up and down, in and out, and broadening and narrowing. A puppet law would find it hard to copy as it is not pliable like the human mouth.

Moving mouths are very useful for animals, particularly vicious ones like the Mother Dragon who may wish to let out a loud roar. It is also good for eating or biting things.

Pictured opposite are Emu and Dolly Bird. They are at least 2ft (60 cms.) tall and yet are quite light and very easy to work. The Dolly Bird is flock-sprayed and looks very colourful. Do be careful of the tab in the centre of the control, it must be depressed when locking or unlocking the crossbar. I saw a child trying to close the control without doing this the other day and I wondered how many others will do the same.

Both Emu and Dolly Bird need attention as soon as they come out of the box. A comb or little brush is all that is needed to make them look tidy. I would suggest you find a nail or hook on the wall or in a cupboard so it can be hung with the control flat against the wall. That is what the loop in the centre of the control is for.

I have also to tell you that we are now making use of the new factory and we have taken on a number of new staff and will take on many more in the New Year. This is gratifying at a time when many firms are closing down and unemployment is so high. If every firm had our record of exports the country would be flourishing.

Pelpups Write

WILLIAM WILLIAMSON—I have been kept busy entertaining and recently I was placed third in a big talent contest, in the Gartferry Hotel, Ayr. I won a Polaroid camera worth £40; I was delighted. When I am at these concerts and competitions I usually have two spots. On the first spot I use two or three Pelham Puppets and on my second spot I use a ventriloquist doll called "Charlie", he is the Parlinchin model. I have about ten ventriloquial puppets altogether, mostly Pelham Puppets. The puppets are such great fun. Pelham Puppets are not just for children, I am 18 years of age and people of every age love them.

JULIE (Wantage)—I have thought of some ideas that might be useful to any Pelpups. At Christmas we have nuts, before the shells are thrown away collect them together and use them as a path in a wood or forest scene. If you go into the garden, collect some honesty, holly and other things, stick them in plasticine, put a nut shell over the plasticine, then put into your stage.

SUSAN JONES—I have eight puppets now, my newest puppet is the caterpillar, which I call Fluff. I will have collected puppets for about four years next January, and expect I will still collect them for a few more years. My friend, Heather, who is also a member of the Puppet Club, has about nine puppets, so we have seventeen puppets altogether. We used to do plays for our class, but we can't now, because we are in different classes, which is a pity. The last play we would have done is one that was a mixture of all the pantomine stories, Cinderella, Puss in Boots, and also ones like Red Riding Hood, Goldilocks, and Snow White. An idea that Heather and I use for chairs and beds is quite simple, all we do is draw the back of a chair or bed where we want it to be on the scene and use a small box for the seat.

PHILIP ROGERS—I would like to tell you about the Silver Jubilee celebrations. We performed four shows in one afternoon. We started at two o'clock and finished at half past five. It was very hectic as we had to set up the equipment and pack it away. Our first show was at a church hall down a road called Priory Road. We arrived on time and everything went fine except that my Uncle forgot one of the leads, but we got by. The next show was at a large public house called Scooners in Hull. We thought we were going to do our show inside but we had to perform outside. This was a new experience as we had not done a puppet show outside before. This lasted thirty minutes and everything went well except that a fuse blew in one of the plugs and my Auntie got a nasty shock. The next show was at a school in St. Georges Road in Hull. There were about a hundred and fifty children and this was also a great success with many children telling us that it was a great show. The last show, which we didn't think would go very well, but it did and everybody cheered and clapped. They then started to chant "We want more", but we couldn't do any more.

NIC WILLIAMS—About three years ago my friend and I did a puppet show in school, about a year later we did another one called Pinocchio with four of us. Now we have done shows for Youth Clubs and Schools all over Barry.

VICKI STRICKLAND—We started collecting puppets when we were five, our first puppet was the Schoolboy and got more and more, now we have twelve. We have done six plays and they were called Hansel and Gretel, The Bad Schoolboy, Nicholas Peabody, The Cobbler, Fun Time on Holiday, and Witch of Creeping Tree Forest. For Christmas I got the theatre and played with it every day. For one of our plays Dad cut down some branches from a tree and we put them on the side of the stage, it looked really good. My Mum makes clothes for our puppets, they are good too. We charge 2p for adults and 1p for children for our shows.

FIONA GIOBSON—I have four puppets and my sister has two, SS Clown and Fairy, and my friend has two, Iz and Mitzi. With these eight puppets we have done a couple of plays and I would like to enter the one I am enclosing in the competition.

LORI MCFARLAND, California—We have been having a lot of fun with Pelham Puppets. We recently completed a marionette show with the Beatles singing in Latin for a State language Fair. We also did some Bicentennial shows last year.

The Princess and the Pirate

by N. ZUMSTEG

(*Characters:* WITCH, PIRATE, KING, ESMERELDA, GODFATHER, CATERPILLAR, POLICEMAN, PRINCE).

NARRATOR: Once upon a time, in the Kingdom of Slovenia, there lived a King and his beautiful daughter Esmeralda. Now it was the custom of Slovenia that, when the Princess came of age, she would marry the man chosen for her by the King. Of course, the King, being a kind man, wanted to make sure that Esmeralda married the Prince she loved, Prince Charming.

However, it so happened that in that same country lived an evil Witch who was determined that her pirate son should marry the beautiful Esmeralda. So one day . . . .

SCENE I INTERIOR OF WITCH'S CAVE

(*Pirate singing and wobbling about the stage as drunk*). (*Enter Witch*).

WITCH: Stop that awful noise you silly boy . . . . had too much rum to drink again I see. Now sit down and listen to me.

PIRATE: Oh, yes, mudder.

WITCH: It says in the paper that the King is looking for a handsome man for his daughter's hand.

PIRATE: Oh! What would anyone want just her hand for?

WITCH: No, no, you stupid boy! He's looking for someone to marry her.

PIRATE: Ooh! Boy, she is beautiful! I would sure like to be the lucky fellow!

WITCH: And so you shall, Throgmorten.

PIRATE: Gee! You think I'm handsome enough?

WITCH: No, not at all. I mean I'm going to fix it so that you can marry the Princess. Now tidy up this cave while I take a trip to the Palace.

(*Exit Witch*).

PIRATE: (*Dancing around*). Oh boy, oh boy, oh boy. I'm going to marry the Princess! That will make me Prince Throgmorten the First. Oh boy, oh boy, oh boy!

(*Curtains close, music*).

SCENE II (INTERIOR OF PALACE)

(*Enter King*).

KING: (*pacing up and down*). Let's see now. I've already interviewed 23 and not even the Princes are good enough for my daughter. Perhaps Prince Charming will be suitable. He should be here soon. Perhaps I'll take a nap before he arrives.

(*King lies down and falls asleep*).

(*Enter Witch, flying down*).

WITCH: Ah! Good, good, the King is asleep. Now I won't have to hypnotise him.

(*Bends over King*). Listen to me, King, and remember what I say. When you wake up you will announce that your daughter is going to marry Throgmorten the Pirate . . . . do your hear? . . . . Throgmorten the Pirate.

KING: (*Mumbling in his sleep*). Throgmorten the Pirate.

WITCH: (*Addressing audience*). Heh, heh, that's done it. Now I will be rich . . . rich. (*Exits with a cackle*).

(*Enter Esmeralda*).

ESMERALDA: Father, father, where are you? Oh, there you are . . . . Fast asleep as usual. (*Shakes him*). Wake up . . . . come on . . . . Prince Charming will be here soon and he's the one I want to marry.

KING: (*Waking up*). Wha . . . ! Oh, it's you, my dear . . . I thought it was that ugly old lady.

ESMERALDA: What ugly old lady?

KING: Why, that . . . Oh! I guess I must have dreamed her. Anyway, I must get up and get ready for your Wedding to Throgmorten the Pirate!

ESMERALDA: Throgmorten who?

KING: Throgmorten the Pirate . . . . the man you are to marry.

ESMERALDA: (*Bursting into tears*). B-but I want to marry Prince Charming, not Throg . . . . what's his name?

KING: I said you are going to marry Throgmorten, and marry him you shall – so stop that blubbering, girl, and get ready for your wedding.

(*Exit King*).

ESMERALDA: Oh, deary, deary me! What shall I do?

(*Enter Fairy Godfather*).

GODFATHER: What's this, what's this? Esmeralda crying? I wonder what's the matter.

(*Taps her on shoulder. Esmeralda jumps and turns around*).

ESMERALDA: Who are you? Where did you come from?

GODFATHER: I'm your fairy Godfather.

ESMERALDA: You mean, Godmother!

GODFATHER: No, I mean what I said. My wife the Fairy Godmother had her hands full with Cinderella, so I came instead. Now – what's the trouble, child?

ESMERALDA: Well, you see . . . . I wanted to marry the handsome Prince Charming, and instead my father says I have to marry a Pirate!

GODFATHER: You don't mean Throgmorten, do you?

ESMERALDA: Yes!

GODFATHER: Why! He's the most evil man in this Kingdom. His mother must have bewitched your father to make him say that!

ESMERALDA: But what can I do? Can you take the spell off of my father?

GODFATHER: No, I can't. Only a kick in the pants from a handsome Prince will do that. But what I can do, is to make you invisible so that the Pirate can't find you.

ESMERALDA: Oh, yes! Anything!

GODFATHER: Let's see now.

Higgeldy, piggeldy, hir em none,
I wave my hands and you are gone!

(*Esmeralda flies up and then descends as a Caterpillar behind his back*).

GODFATHER: There now, arn't I clever?

CATERPILLAR: (*Esmeralda's voice*). Oh, you silly man! I didn't disappear . . . . look at me!

GODFATHER: Now, now, calm yourself, my dear! I'm sure we can fix things for you.

CATERPILLAR: (*Esmeralda's voice*). Fix things! I think you've done enough fixing already!

GODFATHER: If only I can remember the spell to make you into a girl again. Let me see . . . .

Abracadabra, Alakazam,
Make Esmeralda the way she am!

CATERPILLAR: (*Esmeralda's voice*). You see, it didn't work. And besides, your grammar is awful.

GODFATHER: Galapalooza, galapaloz,
Make Esmeralda the way she was.

I'm sorry, Esmeralda, I just can't remember the right spell. I'll have to look it up in the book.

CATERPILLAR: What book?

GODFATHER: The book of Super Magic Spells . . . . oh, no!!!

CATERPILLAR: What's the matter?

GODFATHER: I've just remembered! The Pirate stole it from me ten years ago! Oh dear, oh dear!

(*Exit Godfather with head in hands*).

(*Close curtains, music*).

NARRATOR: And that was how poor Esmeralda became a caterpillar.

SCENE III (SAME AS SCENE II)

(*Caterpillar, alias Esmeralda is alone on stage, sobbing quietly*). (*Enter Policeman*).

POLICEMAN: Hallo, anybody at home?

CATERPILLAR: Yes, can I help you?

POLICEMAN: (*Looking around*). Who said that? Come out, wherever you are!

CATERPILLAR: Ouch! Look where you're going with your big feet!

POLICEMAN: (*Jumping in surprise*). You – you spoke! A speaking Caterpillar . . . . I can't believe it!

CATERPILLAR: Of course I can speak. I'm not really a Caterpillar, I'm a Princess.

POLICEMAN: (*Bending closer*). You sure look like a Caterpillar to me.

CATERPILLAR: And you look like a big bluebottle to me.

POLICEMAN: Now, now, no need to be cheeky. You say you're a Princess? Then why do you look like a Caterpillar? Hallowe'en isn't for six months yet!

CATERPILLAR: I'm not dressed up as a Caterpillar. I **am** a Caterpillar . . . . that is . . . . I'm a Princess really . . . . er . . . . that is . . . . oh, never mind! Anyway, what do you want?

POLICEMAN: Oh, just making my rounds. I saw a funny old man leave the Palace then fly away, which looked a bit suspicious to me – so I decided to investigate. Well, if everything's OK I'll be off. By the way, if you see a Pirate around these parts – tell me – he's wanted for smuggling.

CATERPILLAR: Smuggling? Smuggling what?

POLICEMAN: I don't know. But all pirates are supposed to smuggle something or other, don't you know? (*Prince enters*).

PRINCE: Esmeralda, Esmeralda, where are you?

CATERPILLAR: Here I am!

PRINCE: Who said that?

CATERPILLAR: Oh! Not you too! Can't you see? I'm down here. It's me! I'm Esmeralda.

PRINCE: What? A talking Caterpillar?

POLICEMAN: That's what **I** said!

CATERPILLAR: Oh! Don't you understand, you two? My Fairy Godfather changed me into a Caterpillar.

PRINCE: Oh! That does make me mad! Wait till I get my hands on him! I'll punch him in the nose!

POLICEMAN: Now, now! Calm yourself! Why don't you give the Caterpillar a kiss and see if that will change her back?

PRINCE: Don't be silly! Kisses are only used for waking up Princesses and turning Frogs into Princes!

CATERPILLAR: Look! It . . . . it wasn't my Godfathers' fault! He was only trying to save me from having to marry Pirate Frogmorten as my father has commanded.

PRINCE: Oh! That really does make me mad! I'll punch the King in the nose!

CATERPILLAR: No . . . no! It wasn't his fault either! The wicked Witch put a spell on him to make him say that!

POLICEMAN: (*To Prince*). Well, aren't you going to jump up and down and threaten to punch the Witch in the nose?

PRINCE: Certainly not! I never hit ladies!

CATERPILLAR: Now listen to me, both of you – I need a spell from the magic book which the Pirate stole from the Fairy Godfather. So if you could arrest him, maybe we can get it back and all live happily ever after.

PRINCE: Say! That sounds like a good idea! Come on, officer . . . . we have work to do!

(*Exit Prince and Policeman. Close curtains, music*).

SCENE IV (THE WITCH'S CAVE)

(*Throgmorten is staggering around*).

PIRATE: (*Singing 'One Green bottle hanging on the wall*). Huh . . . . I wonder if Mom has gone to buy me a new suit for the wedding . . . . Oh well, I think I'll go and put on a new eye patch for a start . . . . Dum de dum.

(*Exit Pirate*).

(*Enter Prince and Policeman*).

PRINCE: Ssh! Be very quiet!

POLICEMAN: I'm scared! I've never done this before! Do you think we should go back and get a search warrant?

PRINCE: Of course not – you don't need them in Fairytales! Come on – you hide behind there, and I'll hide over here. Then when the Pirate comes in, we both jump on him . . . . got it?

POLICEMAN: Got it!

(*Both hide*). (*Enter Pirate*).

PIRATE: (*Singing*) Ta-ra-ra bum-de-ay
I am so happy today
It is my wedding day
My luck is here to stay.

(*Clicks heels in air*).

PRINCE: (*whispers*). Now!

(*Prince and Policeman jump on Pirate. There is a struggle*).

POLICEMAN: Hah! Got you, Throgmorten! I arrest you in the name of the law! I arrest you for smuggling! By the way . . . . what **do** you smuggle?

PIRATE: Everything . . . . just everything! All Pirates do it, you know.

POLICEMAN: OK my lad – off you go to jail!

(*Exit Policeman and Pirate*).

(*Prince hunts for book of spells*).

PRINCE: Ah, ha! Here it is! Now I must hurry back to the Palace!

(*Curtain close, music*).

SCENE V (INTERIOR OF PALACE)

(*Caterpillar and King. King is sleeping*).

CATERPILLAR: My father is still asleep. He doesn't know yet what has happened to me!

(*Enter Godfather*).

CATERPILLAR: Oh, it's you again!

GODFATHER: Yes, it's me! I've just thought of another spell that might work . . . .

CATERPILLAR: Don't do it! Please!

GODFATHER: Hokus, pokus, aliokus . . . .

(*King wakes up*).

KING: Wha . . . . What happened? Where is Prince Charming? Where, is my daughter?

CATERPILLAR: Oh, Father, you're all right! The spell has been broken.

KING: What spell? And what are you doing in that ridiculous costume?

CATERPILLAR: This isn't a costume, father. This is really me – your daughter Esmeralda.

KING: Esmeralda?

CATERPILLAR: Yes . . . . you see . . . . oh, I can't explain all that again!

(*Enter Prince carrying book*).

PRINCE: There you are, old man. (*Gives book to Godfather*). Are you her Fairy Godfather?

GODFATHER: Yes, I am. Now . . . . let me see . . . . which spell do I need? Ah, here it is!

(*He mumbles something*).

KING: What's he saying?

PRINCE: Ssh! It's a secret spell so he can't say it out loud.

(*Suddenly the Caterpillar shoots upwards and reappears as Esmeralda*).

ESMERALDA: Father, Prince Charming – I'm me again! Now I can live happily ever after.

(*Curtain close. Bridal March*).

(*Curtains open. Prince Charming and Esmeralda enter as bridal pair and walk down the aisle*).

NARRATOR: And believe it or not . . . . they **did** live happily ever after.

THE END

The Princess and the Minstrel

by KIM MARKHAM

(*Characters:* MINSTREL, GYPSY, DRAGON, PRINCESS (Cinderella)).

SCENE ONE

PRINCESS: Oh dear, I feel so unhappy and lonely. I have no friends of my own age. Just an old nanny and my teacher.

GYPSY: (*In front of caravan*). What is the matter my dear? Why have you no friends? Come over here and tell me.

(*Princess moves over*).

PRINCESS: Well you see, when I was young, my father the King never let me play with children of my own age. I had to be educated as a young lady and was never allowed to play or mess about in case I got dirty, and now no-one talks to me because they think me too stuck up. Also, my father has such a quick temper that they are afraid of him and won't come near the palace.

GYPSY: Oh dear, I am sorry, I don't know what I can do to help, but I could tell your fortune to cheer you up a little bit.

PRINCESS: Oh could you? That would cheer me up a lot.

GYPSY: (*gazing into crystal ball – a large marble*). I see a clearing deep in the woods where a bank of wild thyme grows next to a small river. There is a young man waiting for you who will be friends with you. Oh . . . the picture has changed, I see a wedding. You are the bride. The picture is fading now . . . . . it is gone.

PRINCESS: I will go to the clearing immediately. Thank you so much and goodbye.

(*Princess exits. Minstrel enters*).

MINSTREL: Oh I feel so unhappy. I haven't any friends . . . . .

GYPSY: Excuse me – but why have you no friends? Come over here and tell me.

MINSTREL: Well you see I am a wandering minstrel and never stay long enough at one place to make any friends. I would like to settle down here, but everyone has friends of their own and ignore me.

GYPSY: Well I can't do anything to help you, but I could tell your fortune to cheer you up.

MINSTREL: That would be marvellous. Do go on.

GYPSY: (*gazing into crystal ball*). I see a clearing deep in the woods where a bank of wild thyme grows next to a small river. There is a young princess waiting for you who will be friends. Oh the picture is clearing. I see a wedding, you are the groom. The picture is fading now . . . . . it is gone.

MINSTREL: I will go to the clearing straight away. Goodbye. (*exit*).

GYPSY: (*To audience*). That was a good arrangement wasn't it. I couldn't see anything in the crystal ball really, but I do like happy endings.

SCENE TWO

(*Enter Princess into clearing of woods . . . very dark*).

PRINCESS: This must be the clearing but I don't see anyone. Oh it is so cold, dark and gloomy in here. I'm frightened.

(*Enter Dragon, Princess screams*). Oh what is that?

DRAGON: I am a very hungry dragon and you look a very tasty morsel to me – hee, hee.

PRINCESS: (*Backing away*). Please don't eat me, help somebody. Please help me. HELP.

(*Enter Minstrel*).

MINSTREL: Never fear. Your minstrel is here. (*Goes to river*). If I throw some water on him, his fire will go out, without which he is powerless and will die. (*Throws water, dragon dies with groans*).

MINSTREL: Are you all right? You are trembling.

PRINCESS: It is just the shock of seeing a dragon. But who are you?

MINSTREL: I am Peter and a minstrel, and wiii you do me the honour of marrying me.

PRINCESS: But of course and you can work in the palace. My father needs a musician. My name is Trudi by the way. (*Walk off hand in hand*).

SCENE THREE

This is the marriage feast and no action takes place as such except singing and dancing and great hilarity.

The following list of members would like Pen Friends:—

PAULA BROWN—17 Great Northern Road, Dunstable, Beds, a girl from anywhere in the world except England, also English speaking, hobbies guides, music and puppets, age 10–11.

ISABEL USON-FINKENZELLER, Residencia de Profesores, Cuidad Universitaria, Zaragoza, Spain, boy or girl age 12–13, hobbies puppets, books, animals and riding. Isabel reads and writes in Spanish, English and German.

JENNIFER MACQUEEN—19 Wises Firs, Sulhamstead, Nr. Reading, Berks, a boy or girl aged 13–14, English speaking from USA or Canada, hobbies swimming, trampolining, games, music, puppetry and reading.

CORINNE KEYES—8/12 Churchill House, Withams Road, Gibraltar, a girl speaking English from anywhere in the world, aged 11–13, hobbies reading, swimming, puppetry, tennis and riding.

DAVID BRUCE—3 William Place, Carnoustie, Angus, Scotland, a boy aged 11 from USA or Canada, hobbies puppets, swimming, skating and gymnastics.

AINE VAUGHAN—115 Celtic Park Avenue, Whitehall, Dublin, Eire, a girl aged 10–12, speaking English, hobbies reading, athletics, travel, stamp collecting and puppetry.

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JANE DYSON—4 Jack Frees Road, Cleanton Moor, Cumbria, boy or girl from anywhere but not England, age 12–15, hobbies dancing, swimming, music, history, puppetry.

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LORRAINE SMITH—73 Cranleigh Drive, Brooklands, Sale, Cheshire, from anywhere in the world, age 14–16, hobbies, sports, animals and writing letters.

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RACHEL PATERSON—Llanelieu Court, Talgarth, Brecon, Powys, from anywhere in the world, aged 10–13, hobbies skating, dancing, gymnastics, birds.

FIONA FISHER—8 Lochbrae Drive, Burnside, Rutherglen, Glasgow, a girl aged 12–13 from anywhere except Great Britain, English speaking, hobbies gymnastics, dancing, music, drama, reading.

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LORI MCFARLAND—3780 Curtis Street, San Diego, California 92106, boy or girl aged 12–16 from anywhere in the world, hobbies model railways, travelling, music and reading.

ELISE DOCHERTY—"Glendalough", 10 Lennox Avenue, St. Ninians, Stirling, Scotland, a boy or girl, from anywhere in the world, speaking English, or as a second language French or Italian, aged 12–13, hobbies music, puppetry, art and reading. Elise would also like to contact other Pelpups living in her area.

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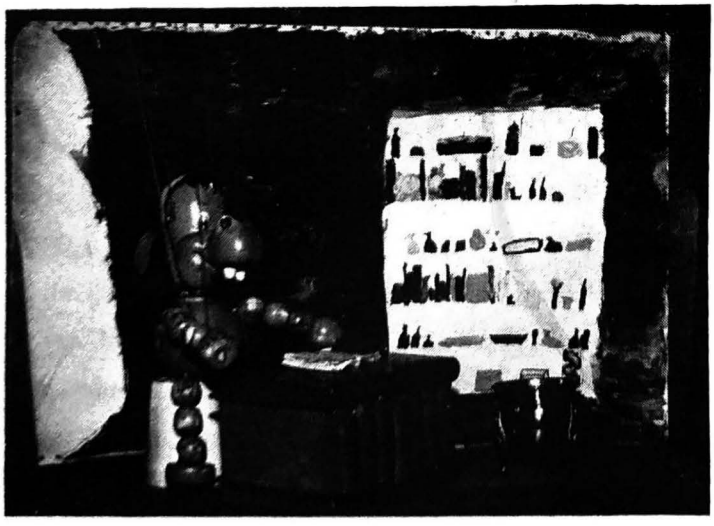

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